



# The Adult and the Museum

**Museum News** The Toledo Museum of Art



## About This Issue

The diversity and vitality of the Museum's education programs have always been among its major assets. From children's classes and tours to university and continuing education opportunities for adults, programs have been as available for the uninitiated as for the deeply interested. Many of our programs have been models for other museums.

The education staff is the largest division of the Museum; direct expenditures on education programs now comprise more than one-third of our annual operating budget. Moreover, the Museum's entire staff participates to an unusual degree in education services directly related our collections and exhibitions; this broad commitment to education is rare among museums.

Insistence upon quality has been coupled with the scale and breadth of educational opportunities offered here. Recently, because systematic evaluation by staff and volunteers of current offerings has made us aware of the changing interests of our public, we have introduced new programs and adapted existing ones to better serve it. We have also studied how we communicate with our audiences and have learned to be more aggressive in competing for their leisure and professional time. Our programs must link diverse interests, as well as provide handholds from one age level to the next. While we offer broad opportunities for learning, these experiences are

closely allied to our chief function as a place where great works of art from many cultures may be studied and enjoyed.

This issue of *Museum News* is a report on adult learning at the Museum. It describes established programs, explores the premises upon which recent ones have been built, and reveals the Museum's new strategies and alliances which have brought gratifying responses from the community. It also reviews ideas gathered from educators and other museums which have been implemented here. We hope it will also provide evidence that we remain at the forefront of museum education.

The text has been written with the help of these members of the education and music divisions: Gillian Brayshaw, Elizabeth Cole, David Guip, Charles Gunther, Jewel Hoogstoel, Joyce Smar and Hollis Stauber. The author, Rose Glennon, acknowledges the advice of Malcolm Knowles, Professor Emeritus, North Carolina State University, and Adrienne Horn, Project Director of Lifelong Learning in the Humanities, American Association of Museums, and of the many educators with whom she communicated during preparation of this issue. We are all grateful for the ideas and comments offered by volunteers, Trustees and the public, who have inspired us as we plan programs. We also wish to thank Ohio Bell Telephone for their financial support of this issue.

Roger Mandle  
*Director*

# The Adult and the Museum

"I have an everlasting itch for things remote."  
Ishmael in *Moby Dick*

For most of us the quest for things remote is not as dramatic as a search for a white whale on the high seas; rather, ours is an adventure of the inquiring mind, seeking the rewards of understanding worlds beyond our own. Yet few of us are able to carry on this quest with any regularity outside our immediate situation. We look for opportunities close at hand that will challenge and stimulate, provide new skills and ideas, and perhaps even reorient us toward work and home tasks.

## ADULTS IN AMERICAN MUSEUMS

American museums, though slow to involve themselves in the formal theory of adult education, have always been arenas for informal adult inquiry. Just two years after its founding in 1870, the Metropolitan Museum of Art in New York offered a lecture series for adults, and in 1876 Boston's Museum of Fine Arts provided rooms for adult classes. Later in the nineteenth century a strong impulse among Americans for self-improvement challenged museums to open their doors to a public interested in education. Both the Metropolitan and the American Museum of Natural History were compelled to open Sundays, the only day of the week, said a petition signed by 10,000, when the working man was free to visit. The early decades of the twentieth century saw an aggressive movement among library and museum professionals to provide more public services. In these years Edward Drummond Libbey and other Toledo businessmen founded The Toledo Museum of Art. The first annual report in 1907 showed that 10 exhibits had been mounted, an art reference library begun, an art history study club organized, and a members' lecture series presented, as well as listing many exhibition previews. The Museum had also worked with the Tile Club for male artists and the Athena Society for female artists, and organized a camera club and sketch class for adults.

During the economic upheavals of the 1930s museums offered workshops, gallery lectures, and other formal educational programs for those on relief or un-



Art students from Oberlin College at the Museum, 1912.



employed. Indeed, in 1931 Florence Scott Libbey provided funds for the construction of the Toledo Museum's new School of Design.

Since World War II Americans have had a shorter work week and more time for recreational and educational activities. As more of us have sought local resources to satisfy our needs, educational institutions worldwide have examined the special characteristics of the adult learner. Museum educators have begun to study theories of adult education and to implement programs ranging from traditional tours, lectures and classes to innovative demonstrations, teaching exhibitions, publications, films and travel programs. Clearly the museum has shifted from a passive setting for random inquiry to an active center for adult learning.

#### THE ADULT LEARNER

A widely-respected specialist in adult learning, Malcolm Knowles, has for 30 years been developing theories which take into account the unique characteristics of the adult learner. Looking at early traditions of teaching and learning such as those of Lao-Tse and Confucius, the Hebrew prophets, Jesus, Socrates, Plato, Aristotle, Euclid, Cicero and Quintilian, Knowles has realized that all were teachers of adults whose procedures were in sharp contrast to the tradition of *pedagogy* evolved in eighteenth and nineteenth century Europe and America. In the 1960s Knowles found that adult educators in Yugoslavia, France and Holland were developing new ideas called *andragogy*. While the term had been used as early as 1833 in Germany, its revival was more than an educational affectation. Andragogical theorists believe that to speak of "the pedagogy of adult education" is a contradiction which assumes that the characteristics of adult learners, and hence the procedures used in adult education, are the same as those of children. Experience has proven, however, to Knowles and others that such an assumption must be dropped in order to help students—and keep them.

Knowles has thus worked out four principles:

1. *Self-directed and independent learners.* As adults our motivation for learning no longer depends on a system of merit and rewards, an assigned niche within an

educational institution, a hierarchy of experts and authorities, and a prescribed curriculum. Instead, education becomes an independent and personal choice. Thus we demand quality in educational offerings, taking responsibility for learning and establishing rewards related to personal needs.

While childhood learning habits may have been teacher-directed, if we seek education as adults we search out learning opportunities that answer our own questions instead of another's.

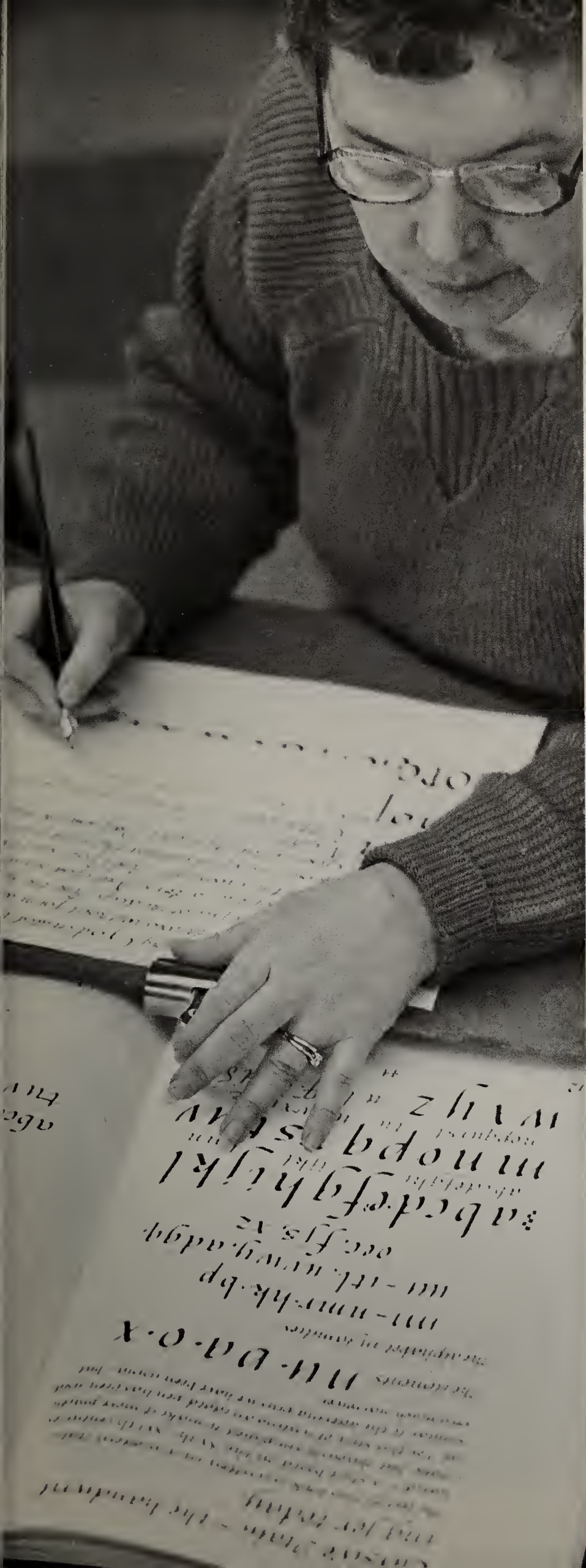
2. *Background and experience.* In *The Adult Learner: A Neglected Species*, Knowles writes: "To a child, experience is something that happens to him; to an adult, his experience is *who he is*." Life provides us with a reservoir of knowledge to bring to educational situations. At the outset the teacher is informed about a subject, but we are the only ones who know our strengths and weaknesses, our needs to understand the area of inquiry. We may be far more knowledgeable than the teacher about other fields, allowing us to draw parallels that may enhance the experience for others, including the instructor. Adults learn best when teacher and students see themselves as co-learners, putting to work joint resources of knowledge and experience.

3. *Roles in society.* In childhood we learned what parents and educators taught. With maturity we seek learning experiences related to changing roles as workers, spouses, parents, organizational members, or leisure time users. Increased life-span has meant that adult years are almost triple those of youthful learning, and adult roles may lead us to sources as various as friends, books, counselors, lectures, workshops, seminars, television, radio and films.

4. *Immediate application of learning.* The view of education in youth is one of future application; adults look toward immediate use. We enroll in classes for professional advancement and personal growth, attend workshops and seminars to acquire skills and understanding that will help us enjoy life more, or seek books and courses to help answer an immediate question. Because we want to know right now, we are most satisfied with learning activities that are timely and have a specific focus.

These obvious distinctions between child and adult learning characteristics have resulted in dramatic improvements in adult programs. Museums, no less than





other educational institutions, had been more interested in the child than in satisfying adult learning needs, though many museum programs for adults had long proved successful and popular. While for decades the child had been the main focus of educational theory and formal programs at Toledo and many similar American museums, in the 1970s the adult came of age in educational circles.

#### ADULTS AND THE TOLEDO MUSEUM

Only in recent years has the education staff explored difficult questions about the Museum's opportunities for adults. Why do so many people say, "We're so lucky to have the Museum, but I haven't been there since I came with my class as a child"? What keeps them from using this outstanding free resource, and what can the Museum staff do to bring them back? For those who do use the Museum, how does it satisfy their learning needs?

Calligraphy student practices italic alphabet.



## The Casual Visitor and Gallery Information

The typical art museum experience is a stroll through the galleries or an exhibition, becoming acquainted or reacquainted with works of art. Psychologists Robert Wolf and Barbara Tymitz, who made a recent study at the Smithsonian's Museum of Natural History, described these types of visitors: the "Commuter," who merely passes through an exhibition area in order to get somewhere else; the "Nomad," who wanders into a gallery without specific direction but is open to becoming interested; the "Cafeteria type," who expects to find exhibitions from which he might pick and choose; and the "VIPs" or "Very Interested Persons." The Smithsonian study also showed that visitors do read educational labels in exhibitions, especially introductory information.

A 1979 study of educational information systems in the Toledo Museum conducted by University of Toledo doctoral candidate Gloria Zyskowski revealed that of adult visitors interviewed 47% had come to see the current special exhibition. Of this sample, only 10% read the information sheets available in several galleries; most users were first-time visitors to the Museum. Most often





## Lectures

read were short text labels with glass, decorative arts and ancient objects.

A larger percentage (38%) of those interviewed indicated they felt no additional gallery information is necessary, while smaller groups wanted more detailed labels (29%), guided tours (25%) or tape recordings (15%). Although no formal evaluation has been made of educational information that occasionally accompanies special exhibitions, visitors do remark favorably about the value of devices such as slide-tape presentations, brief exhibition guides, related didactic exhibitions and text labels. However, one frequent statement from the Zyskowski interviews is a telling comment on the self-directed nature of adult visitors: "I just like to look on my own and see what appeals to me." Allowing for this independence and other learning needs by providing a wide range of programs has become a primary goal of the Museum's education staff.

As the 1907 annual report showed, the Museum's first adult education programs were public lectures. In recent years lectures organized around themes such as ancient art, prints, glass, and decorative arts have brought scholars, collectors and dealers to share their insights into and appreciation of the Museum's collections. In 1978-79 *Photo Perspectives* included four lectures by outside experts and four follow-up seminars led by a Museum intern which allowed first-hand examination and discussion of photographs in the Museum's collection. The series format capitalizes on the opening talk, and brings together people with similar interests.

For special exhibitions the Museum also plans lectures, films and demonstrations that will enhance understanding of the works shown.

Many of these free lectures are funded by the Knight Youth Lecture Fund, established in 1963 by Mr. and Mrs. Samuel B. Knight. The Museum also co-sponsors appropriate public lectures with the Alliance Française, English-Speaking Union and Toledo Modern Art Group.



Family discusses Michel Anguier's limestone sculpture of Amphitrite.

Visitors in the Classic Court use gallery information sheets.



## Docents

Docents, the group of dedicated, enthusiastic volunteers who give Museum tours, are deeply immersed in adult education. While the primary role of the Museum Docent is that of a teacher, many more hours are spent learning than teaching. Previous teaching experience or work as a volunteer with children's groups are important qualifications for becoming a Docent. Once accepted, a Docent takes a survey course in art or music history and studies the Museum's collections in preparation for touring. Ongoing training and enrichment keeps veteran Docents abreast of the Museum's recent acquisitions and special exhibitions, as well as art historical and musicological ideas.

Originated in 1947 by the Junior League of Toledo at Otto Wittmann's suggestion, the Docent program has been entirely run by the Museum since 1969. In 33 years the program has seen changes in training methods paralleling expansion of the Museum's collection and the trend in adult education toward self-directed learning. While the Museum's early Docents only required information on specific objects in the then limited collection, today's Art Docents are required to have a knowledge of art history as wide-ranging as the Museum's present collection. Music Docents must have a similarly broad

understanding of music history. Since 1978 the Docents have also assumed responsibility for the more scholarly gallery talks given previously by staff lecturers or Fellows in Museum Education.

One of the most stimulating aspects of the Docent group is its wealth of knowledge and experience. Since each Docent brings to the program unique strengths, planned independent study is encouraged to close the gaps in each person's background. Some training sessions allow Docents to share expertise with one another, and social occasions often become opportunities for more casual exchange. Independent study projects are given Docents who elect to tour special exhibitions or to present an unusual topic.

Museum Docents feel strongly about the intense learning they are pursuing. A Docent with 10 years of service to the Museum recently wrote: "The thing I like *most* about Docents, besides the great people and learning opportunities, and the groups we talk with, is the freedom to expand. Without that, a lot of challenge would be missing."



Museum Docents Karen Klein and Anne Bancroft research objects in the exhibition *Treasures from Chatsworth*.





## Speakers Bureau

The Speakers Bureau was initiated by the Museum Aides to inform clubs and organizations about the Museum at their meetings and to encourage visits to the Museum. Membership in the Speakers Bureau now includes Docents, Aides and other interested volunteers. Groups requesting a speaker include individuals who have never visited the Museum—and many childhood visitors who have not returned as adults. A professional public speaking team trains the speakers, using videotape to evaluate effectiveness. Speakers research their own talks and have slides prepared to suit each group's interest—one speaker put together a talk for the Construction Specifications Institute using slides of early construction phases of the Museum.

In the spring of 1980 Speakers Bureau members and other volunteers helped conduct an audience survey planned by Marilyn G. Hood, a doctoral candidate at Ohio State University. She adapted marketing research techniques for this study, the results of which will be used by the Museum staff to plan future programs, and by the Speakers Bureau to develop talks.

## Docent Tours

Those who come to the Museum for a tour or hear a talk by a member of the Museum's Speakers Bureau have something in common: all belong to a social or civic group that may gather for a meal and an educational presentation. While Sunday afternoon tours are offered for casual visitors, most of the over 8,000 adults who annually come for tours belong to groups that have asked to see a specific area of the Museum or an exhibition. Several art study groups meet at the Museum monthly for lunch and a tour; one of these has come for over 30 years.

Using the generally effective lecture format, many Docents also begin adult tours with a few open-ended questions to stimulate inquiry and allow group members to share knowledge and experience. Assigning inquiry tasks has also brought positive results. Taking a few minutes to find objects in the Cloister relating to the medieval cult of the Virgin can introduce participants to varied styles and prepare them for more information about the makers of the objects. Docents quickly learn flexibility with adults, since many visitors wander off on their own to investigate an intriguing work of art.



Museum Docent Frances Leighton tours the exhibition of photographs by Manuel Alvarez Bravo with TIMEFRAMES participants.

Speakers Bureau member Joanne Niswander tells a group at the Bellevue, Ohio public library about Museum programs.



## Corporate Programs

In conjunction with the exhibition of the Owens-Corning Fiberglas collection of contemporary art in 1977, the education staff cooperated with the Fiberglas Club, an Owens-Corning employee-activities group, to offer a course on modern art. A member of the Museum's professional staff presented a series of lunch hour lectures at Owens-Corning's downtown headquarters. For the final session a chartered bus brought the group to the Museum for lunch and a tour of the exhibition of the Owens-Corning Fiberglas collection.

This course was so popular that it was immediately repeated, and by that fall a full-scale program was offered to several Toledo corporations. *Mainstreams of Western Art: 1400-1900* was given at Owens-Corning, Libbey-Owens-Ford, and the Dana Corporation. *The History of Modern Art: 1885-Present* was repeated for Dana, and *History of Photography and Contemporary Glass* were subsequently offered at Owens-Corning. Each series has culminated in a Museum visit to see a related exhibition or aspects of the Museum's collection. At Owens-Corning and Libbey-Owens-Ford participants met during an extended lunch hour, while at Dana they convened at the end of the work day, from 4:45 to 6:00 p.m.

## Regional Programs: Findlay and Port Clinton

In 1977 Museum members in and near Findlay, 50 miles south of Toledo, asked the Museum for special educational programs to be given locally. Museum staff responded with a series of lunch hour and evening art history lectures, concluding with a visit to the Museum. Subsequent lectures were intended to prepare the Findlay group for visits to special exhibitions such as *Kenneth Noland*, *Sensuous Immortals* and *Treasures from Chatsworth*. In 1978 this group formed FAMTAM (Findlay Area Members of the Toledo Art Museum), and in two years over 160 new members from the Findlay area have joined the Museum. In 1978 a similar group began to meet in Port Clinton, 45 miles east of Toledo.

Both the corporate lectures and regional programs are, in a sense, "branch offices" for Museum education programs. A convenient locale for these events has encouraged adults with similar interests to learn together about the collections and exhibitions before coming to the Museum as a group.





## Parent-Child Workshops and Saturday Parents' Classes

Since there probably is no more demanding social role in an adult's life than that of parent, three Museum adult offerings are designed to meet parental needs: parent-child workshops, Saturday parents' classes, and family festivals.

Parent-child workshops have been offered since 1977. Given by the University's art education faculty, these workshops teach parents about the way children from pre-school through early adolescence develop artistic skills and appreciation of art.

To a child, blue apples and purple hair are no less rational than is the spontaneous thrill of experimenting with materials. Parents learn with the child and come to accept the child's artistic statement without imposing adult standards. Eventually, works of art in the Museum become a basis for an easy exchange between parent and child. The early childhood parent-child newsletter includes an outline of each day's program, vocabulary list and suggestions for reinforcing concepts that have been presented.

Parents report that dialogue established at the Museum carries over into other activities. Adults learn to respect their children's creative efforts, and often broaden their own understanding of the Museum's collection.

On Saturdays the Museum is entirely given over to free children's classes, with parents waiting in lounge areas or the restaurant. In January 1980 the Museum's art education faculty first offered these parents a course combining art history and studio activities. Response was overwhelming. Participants brought to these sessions a lively curiosity about objects in the Museum and a craving to get involved in studio projects. As the course progressed, parents selected those parts of the Museum they wanted to explore, with the instructor providing art historical background and a related studio project. Topics included the civilizations of Mesopotamia and Egypt, culminating in a session making clay objects inspired by Egyptian pieces. A discussion of Greek and Roman cultures was followed by an exercise in drawing Greek vases. A studio meeting with an opportunity to render sensory experiences abstractly laid the foundation for a candid discussion of contemporary abstract art.

Working with clay was a favorite, though many enjoyed filling a sketchbook. The enthusiasm of these adults and their wanting to participate in hands-on art activities in a non-competitive environment are qualities also evident in adults who attend the Museum's family days.



Parent and child share a creative experience in one of the Museum's parent-child workshops.

Charles Gunther, Assistant Director for Education, lectures on glass to Owens-Corning Fiberglas employees.



## Family Festivals

When the Museum celebrated its 75th birthday in 1976 by having a day of family activities throughout the Museum, a tradition of Family Festivals was launched. Since then the education staff has organized three Holiday Festivals, a China Celebration, a Harvest Festival, a Dutch Celebration of Spring and a Fiesta Mexicana. Some of these events have been supported by SOHIO and WTVG-TV.

Activities include art workshops, performances, films, tours, story-telling, demonstrations, and food-tasting. While most events are planned for the whole family, the art workshops have been intended for children. A happy discovery has been that there is no keeping adults from getting in on the act. They are often more anxious than their children to try their hand at painting a mural, fold-

ing a paper flower or cutting a tin toy. For all of the emphasis among theorists on the difference between adult and child learners, experience at Toledo and in other museums has shown that a spirit of play, a sense of humor and a willingness to reveal one's inner child can be the most enjoyable aspects of learning as an adult.





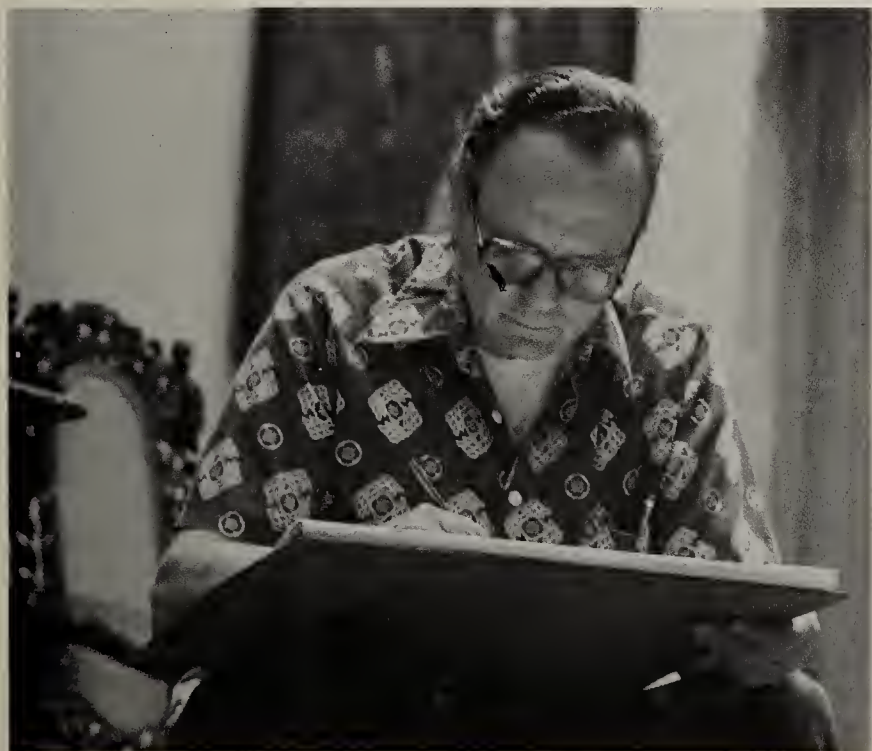
## Studio and Lecture Courses

At a time when few studio art courses were available to the public, museums began to offer such classes. Today museums often find their studio offerings compete with similar opportunities in the community. What, then, distinguishes drawing, oil painting or quilting classes at the Museum from those offered elsewhere?

Studio courses at the Museum attempt to meet two primary goals: to provide art instruction for the novice, as well as for the more experienced student, and to use objects in the Museum's collection as inspiration for creative projects. Silk-screen students look at prints by Matisse, Richard Estes and Lichtenstein, photography classes examine the works of Stieglitz, Weston and Ansel Adams, quiltmakers adapt design motifs from Greek vases and medieval tapestries and drawing and painting classes spend hours in the galleries studying the works of great masters. Most adults in these classes want to acquire a specific skill, or need to find an avenue of expression; some have repeated a class several times in order to take advantage of the atmosphere and discipline of working with a specific instructor.

Art history and music appreciation classes are designed to help adults understand and enjoy the collection, music as an art form or specific Museum concerts. For the 1980-81 season a special series of Peristyle Previews is being offered immediately before each Peristyle concert. This 45-minute briefing will acquaint concertgoers with the music and artists featured in that evening's performance.

In addition to studio and lecture classes especially for adults, art courses for the University of Toledo have been given at the Museum for over fifty years. Many adults audit these classes; others who have taken University classes for credit have gone on for a degree, becoming part of the ever-increasing numbers who are returning to college in later years.



Drawing student in the Dutch gallery.

Retired professor works at a potter's wheel in the School of Design. (right)

On the occasion of the Museum's 75th birthday celebration, the Cakewalkin' Jass Band leads visitors through the galleries to the Peristyle. (left)





## Weekend Workshops

Weekend workshops in various artistic media are relatively new programs providing a short, intense introduction to a specific skill or medium such as calligraphy or batik. A workshop may be as short as six hours on a Saturday or as long as twelve hours total on both Saturday and Sunday. Some sessions allow specialists to work with more advanced students, while others are offered for those wanting to experiment with a new medium such as hand-made paper. Local artists and art teachers have indicated that the workshop format is ideal for rejuvenating their work, and stimulating fresh approaches to their own teaching. Contact with regional and national professionals is an added bonus to workshop participants.

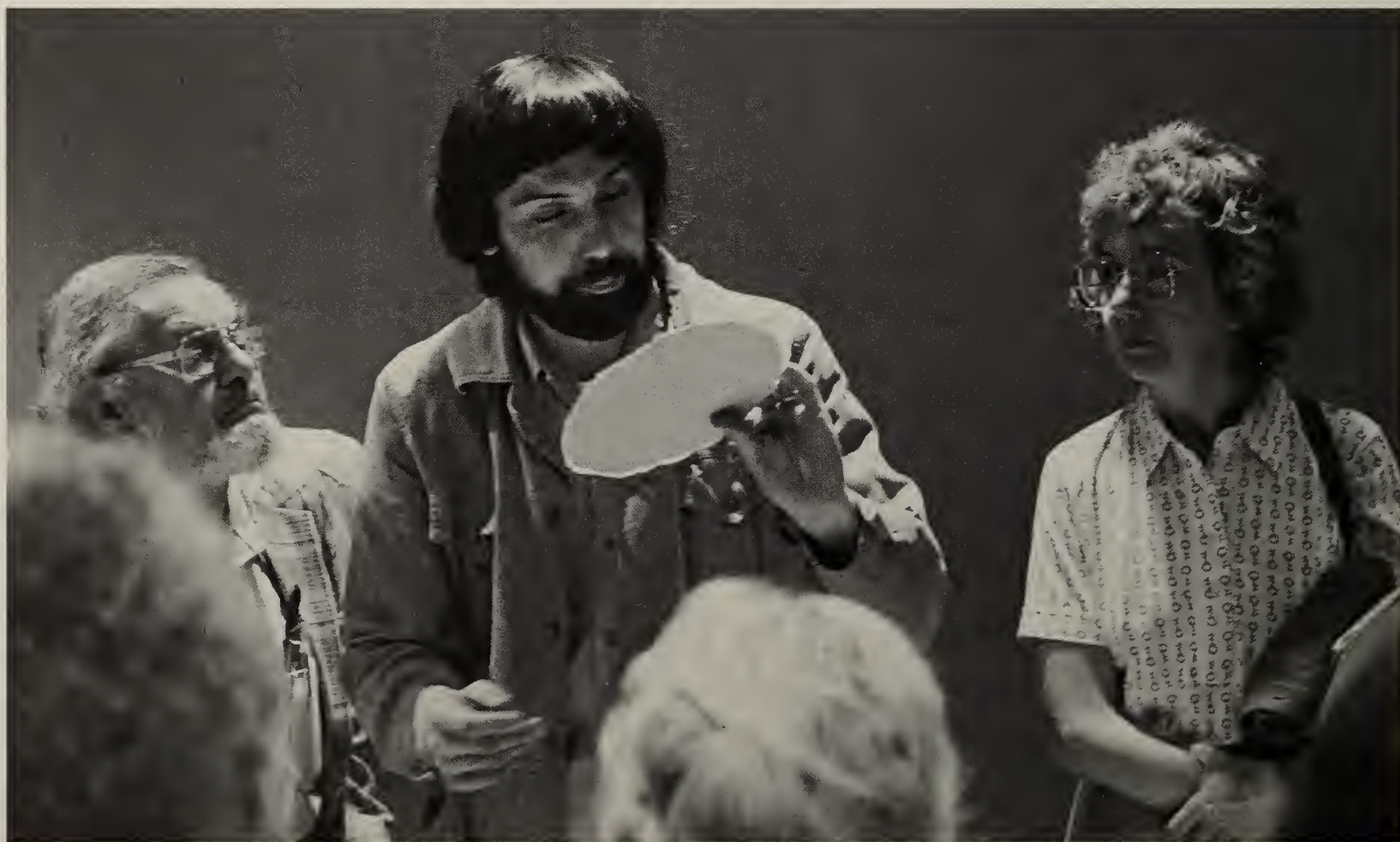
## TIMEFRAMES: NEH Learning Museum Program

Educational programs at the Museum had always concentrated on children and University students, with the result that a very small percentage of this youthful audience returned to the Museum as adults. Moreover, budgetary restrictions prohibited any real expansion of adult offerings.

In 1977 the National Endowment for the Humanities invited the Museum to submit an application for a Learning Museum Program grant. NEH saw the Toledo Museum's unique position as an effective cultural resource in the community, and the potential for a successful humanities program. In 1978 the Museum applied for and received an NEH grant for \$302,946 to fund a Learning Museum Program, which the Museum has called TIMEFRAMES.

The grant proposal set these goals:

To establish the Museum as a recognized adult learning center in the humanities.





To increase use of this important cultural institution by the northwest Ohio and southern Michigan adult community, and to provide humanistic learning experiences not otherwise available to the general public.

To increase future involvement with and utilization of the Museum as an important cultural and historical resource for the community.

To make the program self-supporting.

In less than two years significant progress has been made in accomplishing all but the last of these goals.

A large measure of TIMEFRAMES' success must be attributed to extensive publicity, which comprises a sizeable portion of the grant budget. Direct mailings, radio and television spots, billboards, newspaper advertising and general media coverage have been strong factors in attracting registrants. Not to be discounted is the value of satisfied participation. TIMEFRAMES' reputation for excellent programs has spread quickly by word-of-mouth, the most effective and least expensive of all media.

Beginning in February 1979 with the lecture series *The New American Scene*, TIMEFRAMES has now presented five additional series:

*China: A Celebration*

*Cities*

*Art and Life in 18th Century England*

*¡Viva Mexico!*

*Buried Civilizations*

Each series has run for six to eight weeks on Wednesday evenings, with some related weekend activities. In general, the programs have been illustrated lectures by specialists or scholars on varied topics in the humanities related to the central theme. TIMEFRAMES has also included other appropriate events: for example, a film series related to *The New American Scene*; a Chinese Family Day complete with a children's dragon hunt and Dim Sum (Chinese brunch); the feature-length film *Barry Lyndon* as part of *Art and Life in 18th Century England*; performances by the Ballet Folklórico de San Antonio; and special demonstrations of regional Mexican cooking.



A learning resource package containing supplementary information and related bibliographies accompanies each series. For *¡Viva Mexico!* these were colorful bags with small Mexican souvenirs and an explanation of the cultural tradition behind each object.

Because of unusually high attendance (1,200 highest, 115 lowest), TIMEFRAMES has provided the education staff with valuable insights into adult learners in a museum context. Malcolm Knowles' assumptions have been liberally confirmed. TIMEFRAMES participants are self-motivated, and come because they want to learn. They are quick to report on the quality of each program, often on their way out of the Museum. Attendance has dropped off after a weak lecturer, but if the audience likes a speaker, people stay late to ask questions.

Many adults select a series or single program because of background or previous experiences, such as the Mexican-Americans who attended *¡Viva Mexico!*, or the travel buffs who hope to visit China. Others chose spe-

cific events because of their social roles: urban planners and architects came to *Cities* lectures, college professors and graduate students came to *The New American Scene* and *Art and Life in 18th Century England*, while parents brought families to the performances and family festivals for *China* and *¡Viva Mexico!* Adults over 50 came to everything.

Written evaluations of the various series have brought us a wide range of positive and negative opinions. One expresses a prevalent feeling: "All speakers are not equally good but I learn from them and come to see and hear what will happen next. (Something interesting can happen if you become more involved.)"

Something interesting has also happened to the Museum's education staff through its involvement with TIMEFRAMES participants. We have learned the appeal the Museum holds for the adult community. We have seen that the important thing is not *what* opportunities we offer adults, but *how* we offer them. Adults have confidence that the Museum's programs are worthwhile and challenging, but they also expect a non-threatening and supportive atmosphere in which they may explore unfamiliar areas. And they especially want presentations to be clear, concise and enthusiastically delivered.





Adults with inquiring minds are spending Wednesday nights in Toledo, Ohio at the Museum, and TIMEFRAMES has brought them here. TIMEFRAMES will continue to bring adults back to the Museum for at least another year, until the National Endowment for the Humanities funding expires. In the fall of 1980 a modest fee is being charged in an effort to make TIMEFRAMES partly self-supporting.

While the programs described here are, in general, organized in a formal way, countless informal opportunities for adult learning are available through the Museum. Recent scholarly catalogues of the collections of European and American paintings, and of ancient Greek vases, as well as issues of *Museum News*, provide extensive background on the Toledo Museum's collection for both serious students of art history and interested visitors. Many consider Museum membership a type of enrollment in an ongoing educational effort, especially since membership benefits include borrowing privileges from the Museum's Library and a discount at the Museum Bookstore. Members' previews of exhibitions often feature a brief lecture or performance that

enhances enjoyment and understanding of works of art. Tours of local architecture, with related film showings and slide lectures, have broadened awareness of historic preservation. Free Sunday concerts, dramatic performances and poetry readings in the galleries have enlivened spaces already rich in treasures. Travel programs to see cultural and historic sites in America and abroad have taken some members on their own search for "things remote."

Surely the adults who have learned the most through the Museum are the staff, who come to their jobs knowing something about the arts, and through interaction with other adult learners go away knowing much more about art and life. In this respect they and all adults are not unlike Ishmael who claimed "a whaleship was my Yale College and my Harvard."

*Rose M. Glennon*



Rick Bayless, Ann Arbor chef, demonstrates Mexican cooking in the Museum's Restaurant.

Leonardo Carrillo, Professor of Ethnic Studies at Corpus Christi State University, introduces TIMEFRAMES participants to Mexico's oral history in song.



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